

Concerto No. 1

in C Major
Op.15

(4) The metronome-mark $d=88$ (i.e., $d=176$), given by Czerny in the "Kunst des Vortrags" (Art of Interpreting: Supplement to the great Pianoforte-Method, op. 500), corresponds neither with the prescribed tempo and the four-four time, nor with the festive character of the movement.

(2)  writes the arranger of the *Tutti* in the Haslinger Edition (No 7075; publ. about 1837) directly in the text.

(3) Flute, Oboes, Clarinets, Bassoons, Horns, Trumpets, Timp. and String-quartet (-quintet).

Vl. *f*
 Hn.
 2 Bsn.
 Bsn.

Vl. I. *ff*
 Vl. II. *pp*
 Fl. Ob.
 Vl. *p*
 Bsn. *p*
 Vl. I. *p*
 Vl. II. *p*

Fl. *cresc.*
 Vl. *p*
*Re. **

Wind *pp*
 Q. & Hn. *Re. * Re. **

Ob. Vl. I.
 Bsn. *Q.*
 Tr. Hn. *a2*
 B. *Re. **

*Re. **

(i) Breitkopf & Härtel's score gives $\frac{5}{4}$.— Autograph not quite plain, but probably b or $b\frac{1}{4}$. In that case, to be sure, the b in the Autograph for Violins I and II, in the next measure, appears superfluous.

Ob. *p* VI. L. *p*

Wind *p* *p*

VI. L. *cresc.* *p*

sforz. Wind *ff* *ff*

tutti

(Pfte. I) *p* Solo 43 (1) 2 1 4

Timp. *ff* ***

tutti

(Pfte. II) *p* *p*

Timp. *ff* ***

3 2 1 3

(1) Czerny adds "p."

(4) In the autograph (of the score) these basses are also written in the piano-part, and should, therefore, probably be played by it. (In the score they are also given to the 1st bassoon and the drum). Also *cf.* our note to the C-minor Concerto, p. 60.

(2) Mollo's thorough-bass figuring is ; this is incorrect, as the score shows.

Autogr:

(ten.) VI. L.

Viola

B. Bass.

* R. D. * R. D. * R. D. *

Autogr.:

Mollo:



2/3 1/4

q.

p.

2/3 1/4

2/3 1/4

2/3 1/4

Tutti

VI. I.

p.

VI. II. p.

R. a. *

R. a. *

R. a. *

pp

p.

VI. I.

VI. II. p.

R. a. *

R. a. *

R. a. *

5 3/3

1 1 1 1 1

f

dolce

5 3/3

1 1 1 1 1

p

10

Musical score for piano, page 11, measures 1-2. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 1 starts with a dynamic *p* and a forte dynamic. Measure 2 continues the melodic line. Measure 3 begins with a forte dynamic. Measure 4 concludes the section. The score includes various accidentals and slurs.

Tutti

Fl. Ob.

sforzando

marcato (1)

(p)
Bassn.

Br. & H., and Autogr. only

Fl. Ob.

Q. sforzando

Bassn.

Solo

cresc.

5 1 2 1

sforzando

cresc.

5 1 3 1

5 4 2 1

5 3 4 5

(1) Not given in the Autograph. Instead, in lieu of dots, "staccato" is written in the third beat.

queste note ben marcate

Fl. *p* Fl. *p* staccato

Bsn. *p*

(1) A slur from *c* to *b*, both in Mollo and Autograph, was probably left there accidentally.

Autogr.:

5 5 5 5 4 2

3

OTRAS.

Tutti

Ob. Cl. VI. Bssn.

Bssn.

tutti Ob. Cl. VI. Bssn.

Q. p. Bssn. *Rd.* * Bssn.

ff VI. II. Tr. Hn. ff

ff

Wind

VI. II. ff Bssn. ff

B.

(1) Acc. to the Autograph, *f*, not *f*[#]. Breitkopf & Härtel's score is careful to add the *h*.

The image shows a page from a musical score, likely for an orchestra and piano. The top section features woodwind and brass parts with dynamic markings like 'pp', 'f', and 'fp'. The piano part below has complex rhythmic patterns with numbered counts (e.g., 5 1 2 4, 5 1 2 3) above the notes. The score is divided into measures by vertical bar lines, and the piano part includes dynamic markings like 'p' and 'pp'.

Br. & H. and Autogr. Mollo: (1)

(1) Probably incorrect. The Autograph reads as above.

arco

• Ted.

2

Ran.

Ob.

Bsn.

Hn. *pp*

Vl.

(1)

pp

Viola

pp

pp

Autogr. and Br. & H.

pp

VI. *pp*

(1) Mollo has *f*, probably a mere oversight.

(1) This bass is lacking in the Autograph (also in Br. & H.). Was it not merely forgotten by the composer?

(1) In the Autograph this *pp* comes after the bar.

(2) "Senza sordino", with *Pedal*; "Con sordino", without *Pedal* (*). It would seem entirely proper to modify the use of the pedal in conformity with the requirements of modern pianos; here, for instance, to take the pedal anew with each new harmony.

(3) Acc. to Mollo, arpeggio in both hands. Beethoven, who wrote, in his autographs, the arpeggio-mark as a slant-ing line (↗), had stricken out the left-hand chords so marked, and supplied non-arpeggiated chords. Breitkopf & Härtel also follow this reading.

(4) On this *glissando* Czerny remarks: "The re-entry into the principal theme is again effected by an octave-slide with two fingers (as in the solo Sonata, Op. 53), and small hands may, therefore, take it as a simple *glissando* scale, in which case it should be prolonged to the octave below, with increased swiftness". It would then be played about as follows:

It might be less in keeping with the style (anachronism!), but possibly more practical, to prolong the *glissando* an octave further yet. But one might just as well execute the original reading (omitting the contra *G*) with both hands as an ordinary scale, or (which, to be sure, is harder) as a *glissando*.

Fl.
Tp.
Bsn.

Fl.
Tp.

Solo
f con sordino

f

(4) The Autograph reads . The separation which the composer probably intended between the first two eighth-notes and the two next-following, was omitted in print. Execution:  etc.

5 4 9 5 4 3 2

5

Ob.

Tutti.

VI. I.

VI. I.

pp

Viola

Viola

p

Solo.

VI. II.

VI. II.

5

dolce

Q. P.

(1)

3 4

5

2 3 5

1 2 3 2 3 5

Tutti

Ob.

Bssn. *p*

Molto:

Ob.

Bssn. *p*

Solo

p

5

Tutti

Solo

3 2 3

Rd. *

Rd. **

Rd. *

Rd. **

(1) Instead of this quarter-note, the Autograph has a quarter-rest (). Is this not a mere oversight? (However, Breitkopf & Härtel's score follows the Autograph.)

Viola.

2

sf

2 3 4 3

5 4

5 4

5

marcato

5

5

(p)

Tutti.
Ob. (p)

Mollo (by an oversight?) only

Q. (sf)

Ob. p.

Hn. p. VI.

Solo

3

cresc.

5

5 5 5 14 14 6 VI. I. (Molto) VI. II. Hn. etc. Ob. Bsns. fp fp fp fp

sempre staccato

5 2

VI. I. *fr.*

Q.

Hn. *f*

p

p

f

f

f

f

p

VI. II.

Bssn. *p*

sempre staccato

sf

sf

sf

sf

(i) The upper slur acc.to Mollo.

sf sf *decrec.* (1) *cresc.* * *Ob.*

Q.ppp

cresc.

sf

fl. p

ob.

bass.

III. B.

Ob.

(1) So in Mollo and the Autograph. Breitkopf & Härtel's emendation: ; ditto in Haslinger (No 7075). For the rest, the evident harshness of the original might be softened, within the triplet, as follows:

(2) The *sf* of the Autograph is omitted in Mollo, who writes an *f* instead at the beginning of the next measure. At this point, on the other hand, the Autograph writes *cresc.*, which comes in Mollo two measures earlier. Our reading is a combination from both sources, following (like Br. & H.) the parallel passage on p. 12.

1 2 3 4 5 2 3 2 3

5 1 5 1 5

sf *sf p*

staccato *sf p*

cresc.

sf *sf* *sf* *sf* *sf* *sf* *sf*

Tutti. Viola *Tutti. Vl. & Wind* *Tutti. Tr. Hn.* *Tutti. B.*

tutti. Viola. *Tutti. Vl. & Wind* *Tutti. Tr. Hn.* *Tutti. B.*

sf *sf* *sf* *sf* *sf* *sf* *sf*

Q.p

(1) Breitkopf & Härtel (T. Haslinger ditto.)

Violin I (V.I.)

tutti.

R. Tp.

Solo.

(2) (Cadenza.)

(1) Cadenza.

Tutti.

(2)

Wind

Q.

Trom. Tp.

(1) Timpani, acc. to Br. & H's score  Autograph omits the  probably by oversight, and likewise the  which appears only in the 1st violin-part.
 (2) For the 3 Cadenzas by Beethoven, see Appendix.

Largo. (M. M. $\text{♩} = 58$, following Czerny, perhaps slightly more animated.)

Solo.

(1) p

p

p

$q. pp$

pp

After B. & H. and the Autogr.:

gf

24

4

1

5

3

2

Tutti.

VI.

tutti.

p

$q. q.$

VI.

p

tutti. (3)

$q. q.$

*

$q. q.$

*

$q. q.$

cresc.

f

p

cl.

q. f

Wind

bass. p

$q. q.$

*

$q. q.$

$q. q.$

*

$q. f$

*

$q. q.$

*

$q. q.$

*

(1) ϕ (not C), acc. to the Autograph, Mollo, and Czerny, who adds: "This *Largo* is *alla breve*, and therefore to be taken as a tranquil *Andante*." (However, Schindler opposes such a conception of *alla breve* time [*Beethoven*, Third Ed. II, 245].)

(2) The ornament is omitted in the Autograph, and by Br. & H.

(3) Clarinets, Bassoons, Horns and String-quartet.

Solo. 53
 Autogr. 24 13 5 3 24 14 5 3 23 15

Mollo 53
 Molto 53
 (1)

Tutti. 53
 VI. I. tutti.
 VI. II. ff
 VI. I. ff
 VI. II. ff
 B. Ssn. ff
 B. Ssn. ff

(1) The lower *d* is omitted in the Autograph and by Br. & H.

(2) Molto gives *p*.

Cl. *p*
sforzando *sforzando*
solo.
Wind
*R. ad. **

Cl. *p*
p
Wind
*R. ad. **

3 2 3 3 1 5 5 3 4 4 *5* *2 3 3 5 5* *3* *pp*
piano *Wind* *pp* *q.*
B. *Cl. I.* *Cl. II.* *B. Bsn.* *B. Bsn.*

(1) 3 *2* *5* *VI.* *(cresc.)* *sforz.*
Cl. *Q.* *Bsn.* *VI.* *tutti.* *cresc.*
*R. ad. ** *R. ad. **

(1) Neither the Autograph nor Br. & H. give the embellishment.

(2) Molto has  (with large note-heads). The Autograph also gives the eighth-notes, without figures. In Br. & H. only the first two eighth-notes have large heads. The "sforz. cresc." in Molto is borrowed from the score.

Cl. *pp*

Bsns. *p*

Hn. II.

tutti f

*Ran. * Ran. **

tutti f

*Ran. * Ran. **

Solo.

Tutti

fp

cresc.

fp

(Wind ten. p.)

Solo.

cresc.

p

espressivo

-pp

q.p

senza sordino

decresc.

pp

(1) con sordina

(2)

q.p.

q.p.

q.p.

(1) Breitkopf & Härtel add "**p**?" Perhaps the composer desired to have the reprise of the theme played more softly [?]. The Autograph throws no light on the matter, as even the last-noted expression-marks, like most of those in this and the final movement, are wanting.

(2) Mollo also gives a long (uncrossed) appoggiatura (A). The Autograph has , to be executed, acc. to Ph. E. Bach's "Essay", Ch. II, Sect. 2, §§ 7 and 11, as follows:  § 7 says: "All appoggiaturas are more strongly emphasized than the principal note.... The phrasing, when the appoggiatura is followed by a simple unaccented chord-note, is termed a "lift" Probable execution:  If Beethoven had wanted it played thus:  he would have written the suspension (appoggiatura) out in large notes of the proper time-value, as in measure 37 of the *Largo* (). Cf. the § 11 referred to.



Tutti

VI.

(1)

tutti *p*

cresc.

VI.

tutti *p*

cresc.

Solo

Cl.

Hns.

Bassn. *p*

cresc.

Cl.

Hns.

Bassn. *p*

(1) Br. & H. give "pp"

Mollo (probably an oversight):

que - ste no - te ben mar - ca - te

Q. pizz.

Viola

cresc.

p

B.

p

B.

Viola

staccato

Cl.

Wind

Hns.

Q.p. arco

B.

(1) Mollo gives the upper reading; Br. & H. give the combination:

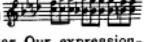
(2) Autograph: . Single slur; end uncertain. Br. & H. give

(3) Mollo has: "pp". The Autograph, in which, however, the preceding "crescendo" is lacking, gives

(1) Acc. to the Autograph: . Ditto in Breitkopf & Härtel. In the Autograph, the right-hand chords have the following slurs: 

(Br. & H. also retain the slurs over the bar). Furthermore, in the Autogr., "senza sordino" begins with the *chords*.

(2) For the notes, Br. & H. follow the Autograph. On the third beat in the next two measures, Mollo has staccato-dashes with the point downward : if we judge this to be a "correction", and hence conclude that the eye of the proofreader(composer?)dwelt with peculiar care on this passage. Mollo's reading would appear to be final.

(1) Here the \sharp is guaranteed by Mollo, though lacking in the Autograph; we feel unable to accept the emendation . Moreover, Mollo gives only "sf" at (\times), and "p cresc." at (+), the latter sign not being countermanded later. Our expression marks follow the Autograph.

(2) The lower reading is from Mollo. For the notes, Br. & H. follow the Autograph. In consideration of the corresponding clarinet solo, the reading in the Autograph would seem to deserve preference.

(1) Divided thus in the Autograph: In Breitkopf & Härtel, the piano-part has a technical emendation of the last group of 32nds to 64ths with a *10* above them. — Without presuming on a critical improvement of the composition, we cannot forbear to observe, touching this measure, that its prolongation into two measures, or at least that of the first half into a whole measure, would have been more in accord with our feeling. At all events, a slight *ritardando* during the passage can hardly be dispensed with, in a thoroughly characteristic interpretation.

(2) The "senza sordino" in the Autograph, does not appear until the measure before the last.

Rondo.

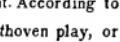
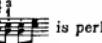
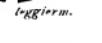
Allegro (scherzando) (1) (M. M. $\text{♩} = 132 - 138$. — Czerny: $\text{♩} = 72$ [i.e., $\text{♩} = 144$]).

Solo.

The musical score consists of three staves of piano music. The top staff is for the right hand, the middle for the left hand, and the bottom for the bass. The score begins with a dynamic 'solo' and a tempo marking '(2)'. The right hand part features a continuous eighth-note pattern. The left hand part consists of eighth-note chords. The bass part provides harmonic support with sustained notes and eighth-note chords. The score then transitions to a 'tutti' dynamic and a tempo marking '(3)'. The right hand part continues with eighth-note patterns, while the left hand and bass provide harmonic support. The left hand part features eighth-note chords, and the bass part provides harmonic support with sustained notes and eighth-note chords.

(1) "Allegro scherzando" say Mollo and (following him) the old editions of Simrock and André. Czerny ditto. The qualification "scherzando" is wanting in the Autograph; or, rather, something no longer legible has been erased in this spot.

(2) Czerny adds "p" and, shortly after, "leggiermente." "In this theme," he explains, "the pairs of 16th-notes must be iso-

lated by distinctly lifting the second note, which must never be slurred on to the following eighth-note; i.e., rather thus  than thus . The left hand similarly." — We shall not pass judgment on the correctness of this statement. According to Nottebohm ("Beethoveniana"; 1872, p. 136) this Concerto was one of the works which Czerny "either heard Beethoven play, or studied under his direction." The fingering which he gives:  is perhaps less likely to promote the required execution, than the following: 

Ries ("Notizen", p. 106) cites the theme of this Rondo as one of the instances in which his teacher, Beethoven, told him to add notes to a composition; here (where?) "several doubled notes, to render it more brilliant. — Altogether, he interpreted this Rondo with most characteristic expression" — This is, unhappily, too vague to aid us in forming an opinion on Czerny's phrasing.

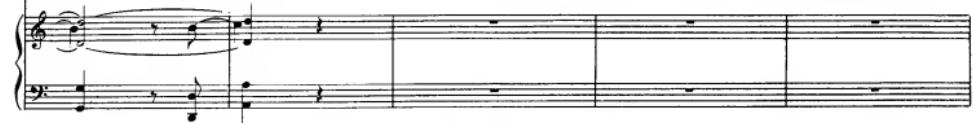
(3) Orchestration as in First Movement.

Wind (stacc.)

A musical score page for piano and viola/violin. The piano part (top two staves) shows a dynamic 'ff' with a sixteenth-note pattern, followed by a dynamic 'p' with another sixteenth-note pattern. The viola/violin part (bottom staff) is labeled '(2) Viola w. Vle.' and includes a dynamic 'R'.

(1) Slurs, acc. to the Autograph, consistently thus:  etc. Ditto in the parallel passage on p. 54. The first slur in the text would, therefore, appear to have been added later by the composer, and was intended to express, in conjunction with the other, a common bond. This we have indicated by a light slur.

(2) Breitkopf & Härtel's score sets the viola an octave higher (than the attendant violoncello). This was also the original reading in the Autograph, but was later corrected as we now have it. The original viola-part (No. 153) likewise has ; ditto in M., 1107.



Tutti.

Fl.



Fl.



55

56

57

58

Bassoon

p

p

59

60

61

62

Bassoon

p

p

p

63

64

65

66

Bassoon

p

p

p

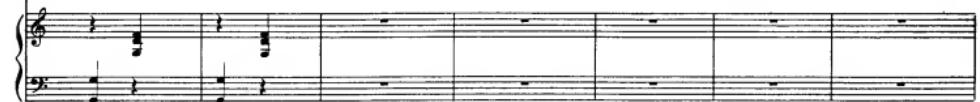
(1) In the Autograph, *a* is lacking, being replaced by an eighth-rest in the upper staff. We must observe, however, that in the parallel passage (p. 58) the corresponding *c* is also found in the Autograph.

(a) From here as far as (b), it may be easier for many to play the 16th-notes with the left hand.

(1) Acc. to Mollo and the Autograph, "f." Emendation in Br. & H.,

(2) Thus Mollo. Rather indistinct in the Autograph . Br. & H. read:

(3) Thus Mollo. — Autogr. (Without expression-marks, which rarely occur in this movement.)



A musical score page showing measures 11 and 12. The score is for orchestra and piano. The piano part is on the left, with a dynamic 'p' and a tempo 'arco' indicated. The orchestra parts include Flute (Fl.), Violin (VI. I.), Horn (Hn.), Bassoon (Bassn.), and Piano. The piano part has a dynamic 'pp' and a tempo 'p'. The score is in 2/4 time, with various key changes indicated by sharps and flats.

Or, more exactly:

(1) Br. & H. give "d♯"; Mollo and the Autograph (probably an oversight), "e♭".

(2) Autogr.: .

Solo.

ben marcato e staccato

Vl. & Viola

Hn. pp

VI. II.

B. pizz.

p

p 4 3 1 2

3 2 5 4 5

4 1 5 2 4 5

4 5 8

2 1

cresc.

Tutti.

Fl.

Ob. p Bassn.

Ob. (1)

Fl. Bassn.

p areo

L. H.

Q. cresc.

areo

Ob. II.

L. H.

Q. cresc.

areo

Solo.

p

ben marcato e staccato

Bassn. p

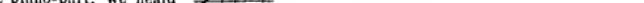
Hn. pp

Viola

VI. II.

pizz.

cresc.

¹⁴⁾ The Autogr. and Br. & H.'s score, have \flat . Did not the composer merely forget to set a \flat before b ? True, the piano-part also gave \flat 10 measures back, but it began in A-minor. In the parallel passage, 21 measures back, the oboe had , whereas before, in the piano-part, we heard 

Tutti.

Wind.
Q. f.
Bassn.
areo
R. ad. *

Ob.
p
Bassn.
R. ad. *

Ob.
p
Bassn.
R. ad. *

Solo.
pp

sf

sf

sf

sf

Q. pp

Musical score for orchestra and piano, page 10, measures 4-10. The score consists of ten staves. Measures 4-5 show piano and strings. Measure 6 begins with a forte dynamic in the piano, followed by woodwind entries (Fl. Ob.) and a piano dynamic (p). Measures 7-8 show piano and strings. Measure 9 begins with a piano dynamic (pp) and woodwind entries (Fl. Ob.). Measures 10-11 show piano and strings. Measure 12 begins with a piano dynamic (pp) and woodwind entries (Fl. Ob.). Measure 13 concludes with a piano dynamic (pp) and woodwind entries (Fl. Ob.). The score includes various dynamics, including *ff*, *f*, *p*, *pp*, and *cresc.*

(1) To facilitate execution, these basses may be dropped.

Solo



Wind *f*

Wind *f*

Viola

B.

Vi.

p L.H.

L.H.

R.H.

(1) Both in the Autograph and Mollo, although the next eighth-rest is omitted, a quarter-note is written (by mistake?) here.

(2) As given by Mollo and Br. & H. (also see the parallel passage); acc. to the Autograph it reads

Solo.

VI. p. *s.f.* Bassn. *w. VI.*

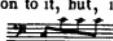
VI. p. *s.f.* Bassn. *w. VI.*

Ob. Bassn. *p.p.* (1)

Tutti. Q. & Bassn. *p.* (2)

Q. & Bassn. *p.*

(1) Here (probably by mistake) the Autograph gives an isolated slur in the bass part . Br. & H.'s score also pays no attention to it, but, instead, adds staccato-dots to the eighth-notes.

(2) Mollo has 

Solo. 1 4 1 5 2 5 1 5 2 5
cresc. 2 1 8 4 2 3 2 1

VI. II. *p*
 Viola

L. H. 1 5 2 5 5 3 5
 1 5 2 5 5 3 5 1 5 2 5

Ob.
 Bassn. *p*

* *R. R.*

1 4 3 2 1 3 2 1
 3 2 1 2 1 5 3 5 5 2 5

Hn. *p*

* *R. R.* *

5
 (a) - -

2 5 2 5 2 5 2 5
 2 5 2 5 2 5 2 5

Ob.
 Bassn. *p*

(b) 3 5 4 5 2 5
 2 5 2 5 2 5

Hn. *p*

* *R. R.*

(a----b) In this passage, too, it might be well to take the 16th-notes with the left hand.

(4) Cadenza acc. to Mollo, Breitkopf & Härtel, Simrock (No. 187), André (No. 2046). T. Haslinger (No. 7075) omits this Cadenza, but gives, at the close of the following solo (in place of the *fermata*), another more brilliant one, which, however, is probably no more traceable to Czerny (not to say, to Beethoven) than the different variants (more difficult readings, employing the higher octaves) accompanying the main text in small notes. (Cf. Czerny, "Kunst des Vortrags," Chap. II, 8.) This latter Cadenza, with the variants, is also found in the Peters' score, No. 4241. Although our Cadenza is lacking in the Autograph, the latter contains, in the same place, a direction to leave room for one in the piano-part.

For the rest, if it were permitted, for practical reasons, to add one note to the present Cadenza, we should be inclined to insert an eighth-note, *c*, just before the trill with which the accompaniment recommences: etc., which would materially promote precision in the reentry of the orchestra.

Tutti.

Solo.

(1) (tr) ~~, after Br. & H.'s score. Autogr:

(2) Br. & H. add "p." Mollo gives the slurring (only the first time) thus:

53

Hn. (p) Ob. Fl.

Hn. p

1 2 4 5 2 3 5

Ob. (Q.) Bass. R.H. B. pp

sf cresc. 2 1 3 1 4

L.H. R.H. L.H. Hn. p

Autogr. (1) 5 3 2 3 1 2 4 2 5 3 4 2 1 4 0 8 4 4

Fl. p Ob. Q. Ob. & Bassn. pp

Fig.

(1) Mollo, Br. & H., and others, give "b"; we should prefer the (not so very doubtful) *g* in the Autograph.

sf sf sf 5 1 3

Hn. p

5 2 (1) cresc.

VI. fp

Bassn. Q. p R. d.

f

*

decrese. (b) cresc. p fp R. d.

After Br.&H.
and the
Autogr:

After Br.& H. and the Autogr:

Tempo I.

(1) In the already-quoted § 7 of Ph. E. Bach's "Essay" the rule is also given, to slur the appoggiaturas (together with their embellishments) to the following note, "whether a slur be written, or not." Furthermore, acc. to § 11, the long appoggiatura occupies two-thirds of the time-value of a tripartite note (♩; ♩). Finally, acc. to § 16, "cases sometimes occur, where the appoggiatura is held longer than usual on account of the expression, and, consequently, fills more than

half the time-value of its principal note". (For example: ; which is in three-four time.) Although the present case (a) is not alluded to particularly, we are moved by the above reasons to establish the execution of our last suspension as follows:  wherein we allow the fermata about the time-value of a full two-four measure in the already moderated tempo.

(2) The value of the notes acc. to the Autograph.—Br. & H. have